BLOCK PRINTS

In execution, relief printing remains as rudimentary as it was when the Chinese used it for stamps and seals and the Mexicans to print fabrics. The most basic graphic technique, the relief print or block print is the hardest to bring off. Everything counts; misconceptions show; and mistakes—a slipped gouge, unintentional chips in the wood, bad drawing—the artist must either find a use for them or begin all over again. Unlike lithography and other sophisticated graphic media, razzle-dazzle technics play no part in relief printing; it is a technique in which cover-ups are not possible.

In the last decade, artists representing remarkably different aesthetic positions have turned to block prints. Of the prints on exhibition, only a few generalizations can be made. They are all very direct images in which color plays a dominant role; and with the exception of the linocuts and combine prints, they all utilize the wood's grain. Helen Frankenthaler uses the striated wood grain to hold color, Donald Judd to define shape, and Vincent Longo makes it carry line. The physicalness of woodcutting can be seen in the rough cutting of Susan Rothenberg's *Doubles;* and Richard Bosman in *Drowning Man* exploits the woodcut's capability to convey a desperate, expressive narrative. For Roy Lichtenstein, Jim Dine, and Jasper Johns, all accomplished printmakers in other media, the relief print affords another way to depict the same thing differently. Roy Lichtenstein, in *The Reclining Nude* and *Goldfish Bowl,* continues his art-historical revisions, updating German Expressionism and Matisse; Jim Dine's once comfy bathrobe becomes in *Fourteen Color Woodcut Bathrobe* an aggressive, swaggering presence; and in *Scent* Jasper Johns, the master of graphic nuance, combines lithography, linocut, and woodcut to question whether when things change, they remain the same.

Choosing one graphic medium as the basis for an exhibition is a dangerous proposition; it runs the risk of misinterpretation, of emphasizing technique over art. A medium or method is only as interesting as the conception and invention an artist brings to it. Looking at block prints is one way to see the kind and quality of graphics currently being made.

JUDITH GOLDMAN

WORKS IN THE EXHIBITION

Dimensions refer to paper size, unless otherwise noted. Height precedes width. All works are on paper.

JENNIFER BARTLETT (b. 1941)
At Sea Japan, 1980
Color woodcut and screenprint, 22½ x 100½ inches
Edition of 58
Printed by Shinya Katsuhara and Hiroshi Kawanishi at Simca Print Artists, Inc., New York
Published by the artist and Simca Print Artists, Inc., New York
Paula Cooper Gallery, New York

RICHARD BOSMAN (b. 1944)
Drowning Man, 1981
Color woodcut, 47½ x 30 inches
Edition of 47
Printed by Chip Elwell and Ted Warner, New York
Published by Brooke Alexander, Inc., New York
Brooke Alexander, Inc., New York

Man Overboard, 1981
Color woodcut, 47½ x 30 inches
Edition of 36
Printed by Chip Elwell and Ted Warner, New York
Published by Brooke Alexander, Inc., New York
Brooke Alexander, Inc., New York

LOUISA CHASE (b. 1951)
Cave, 1981
Woodcut, 36 x 48 inches
Edition of 15
Printed by Paul Marcus at Aeropress, Inc., New York
Published by Diane Villani Editions, New York
Diane Villani Editions, New York

SUSAN CRILE (b. 1942)
Renvers on Two Tracks, 1982
Woodcut; two panels, 24 x 18 inches each
Edition of 35
Printed by Chip Elwell and Ted Warner, New York
Published by 724 Prints, New York
724 Prints, New York

JIM DINE (b. 1935)
The Woodcut Bathrobe, 1975
Color woodcut and lithograph, 36 x 24 inches
Edition of 80
Printed at Graphicstudio, University of South Florida, Tampa
Published by Petersburg Press, New York
The Brooklyn Museum; Gift of Donald Saff

Fourteen Color Woodcut Bathrobe, 1982
Color woodcut, 77½ x 42 inches
Edition of 75
Printed by Garner Tullis at Experimental Printmaking, San Francisco
Published by Pace Editions Inc., New York
Pace Editions Inc., New York

WERNER DREWES (b. 1899)
Witches Dance, 1980
Color woodcut, 26¼ x 20¼ inches
Edition of 25
Printed and published by the artist, Reston, Virginia
Associated American Artists, New York

ROCHELLE FEINSTEIN (b. 1947)
Pink and Blue, 1981
Color woodcut, 22 x 30 inches
Edition of 50
Printed by the artist, New York
Published by Diane Villani Editions, New York
Diane Villani Editions, New York

HELEN FRANKENTHALER (b. 1928)
East and Beyond with Orange, 1973-74
Color woodcut, 31½ x 21½ inches
Edition of 12
Printed by Bill Goldston, Juda Rosenberg, and James V. Smith at Universal Limited Art Editions, West Islip, New York
Published by Universal Limited Art Editions, West Islip, New York
Collection the artist

Reference Proof for Essence Mulberry, 1977
Color woodcut, 39½ x 18½ inches
Unique image
Printed by John Hutcheson and Kenneth Tyler at Tyler Graphics Ltd., Bedford, New York
Published by Tyler Graphics Ltd., Bedford, New York
Collection the artist

ANTONIO FRASCONI (b. 1919)
Los Desaparecidos IV, 1981
Woodcut, 39¾ x 27 inches
Edition of 20
Printed and published by the artist, South Norwalk, Connecticut
Terry Dintenfass, Inc., New York

JASPER JOHNS (b. 1930)
Scent, 1975-76
Color woodcut, linocut, and lithograph, 31¼ x 47 inches
Edition of 42
Printed by Bill Goldston, Juda Rosenberg, and James V. Smith at Universal Limited Art Editions, West Islip, New York
Published by Universal Limited Art Editions, West Islip, New York
Collection of Paine Webber, Inc.

DONALD JUDD (b. 1928)
Untitled (diptych), 1961-79
Woodcut, 24¾ x 33¾ inches each panel
Edition of 20
Printed by Roy C. Judd
Published by Galerie Heiner Friedrich, Munich
Brooke Alexander, Inc., New York

DENIS KARDON (b. 1950)
The Death of Marat, 1981
Color woodcut, 25¾ x 28¾ inches
Edition of 47
Printed by Judith Solodkin at Solo Press, New York
Published by Perma Press, New York
Perma Press, New York

SOL LEWITT (b. 1928)
Untitled (from a set of 6), 1982
Woodcut, 30 x 30 inches
Edition of 40
Printed by Michael Berdan, Cambridge, Massachusetts
Published by Multiples, Inc., New York
Multiples, Inc., New York

ROY LICHTENSTEIN (b. 1923)
The Reclining Nude, 1980
Color woodcut, 34⅞ x 40 inches
Edition of 50
Printed and published by Gemini G.E.L., Los Angeles
Whitney Museum of American Art, New York; Print Purchase Fund 80.43

Goldfish Bowl, 1981
Color woodcut, 25 x 18¼ inches
Edition of 30
Printed by Roger Campbell and Lee Funderburg at Tyler Graphics Ltd., Bedford, New York
Published by Tyler Graphics Ltd., Bedford, New York
Tyler Graphics Ltd., Bedford, New York

VINCENT LONGO (b. 1923)
LaTene Rag, State V, 1982
Woodcut, 26½ x 21 inches
Edition of 2
Printed and published by the artist, New York
Collection the artist

Syntactic, 1982
Woodcut, 13⅛ x 16⅞ inches (image)
Edition of 15
Printed and published by the artist, New York
Collection the artist

RICHARD MOCK (b. 1944)
Desert Vision #3, 1978
Rubbercut, 13 x 16 inches (image)
Edition of 35
Printed and published by the artist, Brooklyn
Collection the artist, courtesy Brooke Alexander, Inc., New York

City Dog Howling at the Moon, 1979
Linocut, 12 x 12 inches (image)
Edition of 35
Printed and published by the artist, Brooklyn
Collection the artist, courtesy Brooke Alexander, Inc., New York

PAUL MOGENSEN (b. 1941)
Untitled (from the portfolio *Part 1*, set of 14), 1968-77
Color woodcut, 9½ x 13¼ inches
Edition of 30
Printed and published by the artist, New York
Brooke Alexander, Inc., New York

Untitled (from the portfolio *Part 1*, set of 14), 1968-77
Color woodcut, 9½ x 13⅝ inches
Edition of 30
Printed and published by the artist, New York
Brooke Alexander, Inc., New York

BRUCE PORTER (b. 1943)
Flute Like Voices #3, 1981
Color linocut, 35¼ x 25 inches
Edition of 35
Printed by Judith Solodkin, Solo Press, New York
Published by Multiples, Inc., New York
Multiples, Inc., New York

Flute Like Voices #4, 1981
Color linocut, 35¼ x 25 inches
Edition of 35
Printed by Judith Solodkin, Solo Press, New York
Published by Multiples, Inc., New York
Multiples, Inc., New York

MICHAEL ROBBINS (b. 1949)
Like Other Afternoons, 1982
Linocut with hand coloring, 11⅞ x 17⅞ inches
Printed and published by the artist, New York
Ellen Sragow Gallery, New York

SUSAN ROTHENBERG (b. 1945)
Doubles, 1980
Woodcut, 25½ x 40 inches
Edition of 20
Printed by Gretchen Gelb at Aeropress, Inc., New York
Published by Multiples, Inc., New York
Multiples, Inc., New York

Trapeze, 1980
Woodcut, 23¾ x 19½ inches
Edition of 4
Printed by Gretchen Gelb at Aeropress, Inc., New York
Published by Multiples, Inc., New York
Collection of Barbara and Alan Goldberg

Woodfire, 1980
Woodcut, 18 x 13⅝ inches
Edition of 3
Printed by Gretchen Gelb at Aeropress, Inc., New York
Published by Multiples, Inc., New York
Collection of Lois and Michael K. Torf

ALAN SHIELDS (b. 1944)
The Incestuous Kids, 1973
Silkscreen, embossing, wood and linoleum block, die-cutting, flocking, and glitter on handmade paper; book of 9 prints, 8 x 8 inches each
Edition of 25
Printed by Jones Road Print Shop and Stable, Barneveld, Wisconsin
Published by Shenanigan Press Ltd., Barneveld, Wisconsin, and Omar Space Corp., Shelter Island, New York
Paula Cooper Gallery, New York

FRANK STELLA (b. 1936)
Talladega Five I, 1982
Woodcut and metal relief print, 66¼ x 51⅜ inches
Edition of 30
Printed by Pete Duchess, Steve Reeves, Tom Strianese, and Kenneth Tyler at Tyler Graphics Ltd., Bedford, New York
Published by Tyler Graphics Ltd., Bedford, New York
Tyler Graphics Ltd., Bedford, New York

NEIL WELLIVER (b. 1929)
Night Scene, 1982
Color woodcut, 14 x 16 inches
Edition of 90
Printed by Shigemitsu Tsukaguchi, Philadelphia
Published by Brooke Alexander, Inc., New York
Brooke Alexander, Inc., New York

TOM WESSELMANN (b. 1931)
Seascape Dropout, 1982
Color woodcut, 22 x 25 inches
Edition of 50
Printed by Michael Berdan, Cambridge, Massachusetts
Published by Multiples, Inc., New York
Multiples, Inc., New York

H. C. WESTERMANN (1922-1981)
The Arctic Deathship (from the portfolio *Connecticut Ballroom*), 1975
Woodcut, 20¼ x 30 inches
Edition of 38
Printed and published by the artist, Brookfield Center, Connecticut
Xavier Fourcade, Inc., New York

Design: David Smoak

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